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TURTELTAUBE.

In the third volume of *Altdeutsche Wälder* (1816) Jacob Grimm published an article entitled "Die Sage von der Turteltaube." This study was not reprinted, curiously enough, in his *Kleinere Schriften* (6 vols., 1864-1882), although these, pursuant to a German custom which unfortunately still prevails, contain the very sweeping of his minor utterances. For the broom of the German editor like that of the crossing-sweeper is thorough, and the activity of either is apt to result in some tidy piles of waste.

The article opens by calling attention to the turtledove as type and symbol of inconsolate widowhood. From the earliest Pagan times the bird has seemed in popular lore, as in conscious literature, to represent despairing sadness. It is, then, to be expected that in the natural history of the Middle Ages we would find the activity of the turtledove romantically widened and deepened by the addition of new traits indicative of sorrow. Thus, when we turn to the *Physiologus* and to the *Liber de natura rerum* in their various redactions; when we study ornithology in Mediæval aviary or bestiary, or in the anecdote or sermon-apologue drawn from them, we discover that the turtledove, mourning for its lost mate, seeks the solitary places of the earth for its habitation, rests upon no green branch, and drinks from no clear spring, but chooses the dead limb for its home and muddies with beak or feet the water which is to satisfy its thirst. And popular song includes the turtledove among its sympathizing circle of *Waldvögelein*, together with the swallow and the lark, the wood-dove and the nightingale, the crow, the owl and the raven.

Now the pathetic fallacy of the modern poet is often right handily served by the sentimental imagery of the Mediæval lyricist. The latter-day egoism of Eichendorff and Wilhelm Müller, which projects its petty joys and sorrows into the envying world of nature, is akin to the earlier artlessness of the Mediæval poet who translated the visible universe in terms of his own experience. It is without surprise, then, that we find in the verses of both these modern poets the image of the turtledove upon the very pedestal of grief it occupied long centuries before. For in no new

or better way could concretion of the concept of sorrow be poetically attained.

In the well-known Volkslied which begins *Es stet ein lind in jenem tal*,¹ the twelfth and thirteenth stanzas contain a reference to the sorrowing turtledove which finds certain strange correspondences :

Und kan er mir nicht werden
Der liebste auf diser erden,
So will ich mir brechen meinen müß
Gleich wie das turtelteublein tüt.

Es setzt sich auf ein dürrer ast,
Das irret weder laub noch gras,
Und meidet das brünnlin küle
Und trinket das waszer trübe.

First of all in a Danish folksong :²

Saa sørgelig vil jeg leve min tiid,
Alt som en turteldue ;
Hun hviler aldrig paa grønne green,
Hendes been ere alt saa mode,
Hun drikker aldrig det vand saa reen
Men rorer det forst med foder.

And in his *Griechenlied* entitled *Die Mainotten-witwe* Wilhelm Müller has employed the same imagery, which seems a direct borrowing from either of the earlier songs on the part of the modern poet, especially as we know he was elsewhere prone to just such imitation.³

Und im grauen Witwenhemde
Schleich ich durch den grünen Wald,
Nicht zu lauschen, wo im Dickicht
Nachtigallenschlag erschallt.

Nein, um einen Baum zu suchen
Ohne Blüt' und ohne Blatt,
Den die Turteltaubenwitwe
Sich zum Sitz ersehen hat.

Und dabei die frische Quelle,
Die sie trübe macht zuvor,
Eh' sie trinkt und eh' sie badet,
Seit sie ihren Mann verlor.

¹ First found in this version in the MS. songbook of Ottilia Fenchlerin (1592). Uhland, *Volkslieder* no. 116. Compare with this the 10th and 11th stanzas of *Unter der Linde* (Hoffmann, *Findlinge. Weim. Jahrb.*, vol. v. p. 225). Practically all the modern versions of the song which have come from the *Zeitvertreiber* by way of the *Wunderhorn* do not contain the turtledove stanzas.

² Translated by W. Grimm in his *Altädmische Heldenlieder, Balladen und Märchen*. Heidelberg, 1811.

³ Cf. my *Wilhelm Müller and the German Volkslied*, *Journal of Germanic Philology*, vols. II, III.

The matter first takes on a new aspect, however, when we learn that Müller's *Mainottenwitue* was adapted from a Modern Greek song of like title, which contains the very picture of the dove as drawn in the German and Danish *Volkslieder*. The original of this Greek song⁴ I have been unable to find in any one of a score of collections of Modern Greek popular songs which I have carefully hunted through. The German translation of it, as printed by Grimm, follows :

Nein, auf keinem grünem Aste
Werd' ich niemals ruhn, ich trinke
Nimmer aus dem Bache Labung ;
Gleich der treuen Turteltaube,
Wann verstorben ihr Gemahl.

The theme of the mourning turtledove is in many Greek *tragoudia*, and it may be well enough to present further the version from Morosi,⁵ which is near enough to Müller's verse to be its source. For the sake of convenient comparison I give it in the German version of Meyer :⁶

Die Turteltaube schweift umher allein,
Fehlt ihr Gefährte dem gewohnten Ast ;
Sie flieht der andern Vögel muntre Reihn
Und sucht auf grünem Zweige keine Rast ;
Das Waszer, das sie trinkt, musz trübe sein—
So düstre Trauer hält ihr Herz umfaszt.

So Müller may have had his theme from the German or the Danish *Volkslied*, but did have it undoubtedly from the Greek,⁷ and here the story would be at an end were it not that Eichendorff had made use of the same motive in his *Turteltaube und Nachtigall* :

Bächlein, das so kühle rauschet,
Tröstest alle Vögelein,
Nur das Turteltäubchen trauert,
Weil 's verwitwet und allein.

⁴Grimm states (*Altd. Wälder* III, 40): Das Original erscheint vielleicht bald in einer Sammlung neugriechischer Volkslieder, die reich an epischen Zügen sind. Obige Uebersetzung fand ich in irgend einer deutschen Zeitschrift vermuthlich nach dem englischen.

⁵Giuseppe Morosi, *Studi sui dialetti greci della Terra d'Otranto*, Lecce, 1870, no. 119.

⁶Gustav Meyer, *Griechische Volkslieder in deutscher Nachbildung*. Stuttgart, 1890, p. 87.

⁷In Müller's *Griechenlieder* and elsewhere he avowedly adapted known Greek originals. Cf. *Gedichte von W. M.*, ed. Max Müller, Leipzig, 1868, vol. II, 88-134. *Neugriechische Volkslieder*, gesammelt u. herausgegeben v. C. Fauriel, übersetzt v. W. M. 2 parts, Leipzig, 1825. *Journal of Germanic Philology*, vol. III, pp. 37, 39.

Nachtigallenmännchen drauszen⁸
Schmettert so verlockend drein :
Mir vertraue, süsse Fraue,
Will dein Lieb, dein Liebster sein !

“ Böser, lasz die falschen Lieder !
Ruh' auf keinem Zweig, der blüht,
Lasz auf keiner Au mich nieder,
Die von schönen Blumen glüht.”

“ Wo ich finde eine Quelle
Helle in dem grünen Haus,
Mit dem Schnabel erst die Welle
Trüb' ich, eh' ich trink' daraus.”

“ Einsam soll man mich begraben,
Lass mich trauernd hier allein,
Will nicht Trost, nicht Lust mehr haben,
Nicht dein Weib, noch Liebchen sein !”

One might now fairly suppose some connection between these songs of Eichendorff and Müller—I have elsewhere called attention to numerous correspondences between these two poets—and trust to a proper dating of Eichendorff's poem, to establish his precedence or sequence in development of the theme. But Eichendorff took his song from a well-known Spanish *romance* :⁹

Fontefrida, Fontefrida,
Fontefrida y con amor,
Do todas las avezicas
Van tomar consolación,
Sino es la tortolica,
Que está viuda y con dolor !

Por ahí fuera á pasar
El traidor del ruiseñor.
Las palabras que el decia,
Llenas son de traición :

“ Si tu quisieses, Señora,
Yo seria tu servidor.”

“ ¡Vete de ahí, enemiga,
Malo, falso, engañador !

⁸It is interesting to note that the nightingale in certain Modern Greek songs has taken over the rôle of the turtledove in drinking muddled water when mourning: see, for instance, Kind, *Anthologie neugriechischer Volkslieder*, Leipzig, 1861, pp. 175, 177.

⁹My attention was called to this fact by my friend, Dr. Fritz Beckmann, of the University of Minnesota. The *romance* may be found in many collections, notably *Silva de romances viejos*, publicada por Jacobo Grimm, Vienna, 1815, p. 310; Böhl de Faber, *Flóresta de rimas antiguas castellanas*, Hamburg, 1821, vol. I, no. 128; Depping y Galiano, *Romancero castellano*, Leipzig, 1844, vol. II, p. 414; Agustin Duran, *Romancero General*, Madrid, 1851, vol. II, p. 448; *Cancionero General de Valencia* (1511), fol. 133.

Que ni poso en ramo verde,
Ni en prado que tenga flor ;
Que si hallo el agua clara,
Turbia la bebia yo."

"Que no quiera haber marido,
Porque hijos no haya, no ;
No quiera placer con ellos,
Ni menos consolación.
¡ Déjame, triste, enemiga,
Malo, falso, mal traidor !
Que no quiera ser tu amiga,
Ni casar contigo yo."

So we find a theme clothed in almost identical words in German, Danish, Spanish and Modern Greek popular song, copied by two contemporary German romanticists who exercised no little influence upon each other. This fact should serve as a warning to those source-hunting *coraces* who will have it that any one thing is copied from any one other like it, if the latter but precede in point of time. If Eichendorff's song should but come last in appearance, that is, and did we know but a single one of his probable sources, we might ascribe the theme he uses either to German or Danish Volkslied, or to Müller's imitation, as we chanced to hit upon it, either to Greek or Spanish song. And this is not all. There is small doubt but that other close analogies exist in other fields. To be sure, I can find none such in English, French or Italian popular poetry, though I have hunted far and wide, but the merest chance may bring to light at any time further undeniable analogies from these or other sources. It is, indeed, with this hope, that I print these notes in their present shape.

Can we suppose that it is naught but coincidence of observation on the part of widely different races which has developed such startling similarity of theme as that the turtledove mourning her lost mate sits on no green branch and refuses to drink any but water deliberately muddied with the beak ?¹⁰

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¹⁰ Since writing the above, Mr. Pietsch has called my attention to the theme of the mourning turtledove in Old French and Italian popular poetry. I shall content myself with quoting two versions—one from D'Ancona, *La poesia popolare italiana*, the other from Haupt, *Französische Volkslieder*—and merely refer to the considerable litera-

SAMSON PINE.

In connection with the recent performance of Wagner's "Parsifal" in New York it may be of interest to notice the part taken by an obscure Jew in the redaction of one of the German forms of the story of the Holy Grail. Wolfram von Eschenbach (1170-1220) wrote his "Parzival" circa 1203. More than a century after Wolfram's death it was determined to amplify the German version by means of the French forms of the tale, and between 1331 and 1336 Claus Wisse and Philipp Colin, the latter a goldsmith of Strassburg, did this work. Herr Ulrich von Rapolstein, their liege lord, defrayed the costs of the undertaking. In their translations from French into German Wisse and Colin were assisted by Samson Pine, a Jew of Alsace, who spoke both languages fluently. Even at this time Alsatian Jews were familiar with the languages, manners and customs of both France and Germany. As completed, Wisse and Colin's poem is twice the length of Wolfram's.

The Bibliotheca Casanatensis ms. (A 1, 19; parchment; 182 leaves folio, 4 columns on a leaf) of the Wisse-Colin poem contains a superscription in red ink which reads as follows:

"Nv geswigen wir kvnig artuses hie. vnd sagent von hern gawane. wie der zvm ersten male zvm grale kam. vñ ist ovch daz von welsche zu diutsche braht [by Samson Pine's help]. Des sinn mer ist danne der diutsche par-

ture of the subject contained in the former of these two books. Interesting also are the suggestive notes in Hertz, *Parzival*², Stuttgart, 1898, p. 475; D'Ancona in *Rassegna bibliografica della letteratura italiana*, vol. x (1902), p. 12; Goldstaub-Wendrinier, *Ein toscanisch-venezianischer Bestiarius* (Halle, 1892), pp. 429 f.

D'Ancona, p. 191:

La tortora che ha perso la compagna
Fà una vita molto dolorosa ;
Va in un fiumicello, e vi si bagna,
E beve di quell' acqua torbidosà.

Haupt, p. 12:

Au bois de dueil je m'en iray. . .
En ressemblant la turtelle,
Qui a le cœur triste et marry ;
Quand elle a perdu sa paille,
Sur branche sieche va a mourir.

The French song makes no mention of muddying the water, but possibly another discoverable version may.